PELPUP NEWS

SUMMER EDITION 1970 Number 19

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

'Letter from Pelpop'

MARLBOROUGH, 1970.

Dear Pelpups,

I hope you have all had a wonderful holiday and your minds will now turn to puppetry. Puppetmindedness, that's what I call it—we must have more of it if we want to expand our repertoire. "Would my puppets dance to the tune I'm now listening to on the wireless?" "Could I re-enact this scene on T.V. or that turn with those two funny Clowns in the Circus?" Unless you think at the time as to its suitability you will miss an opportunity.

The record competition has produced a useful list of records from which you should find suitable turns for your puppets. Though "puppets used" are shown it is more than likely you could adapt yours and obtain just as good a result. For instance the big dragon could sing "You're my Rockefella" to the caterpillar.

I had better get on and announce the prize winners, there seem to be so many this time. First prize of two puppets in the Play Writing Competition, goes to Mark Hite of U.S.A. for "That Empty Feeling". Second prize of one puppet goes to Marty Marsh, Florida, U.S.A.

I am giving four prizes of one puppet each for the best record suggestions to Carolyn Cantello, Peterborough, Canada; Martin Isles, Slough; Julia Klaassen, Palmers Green and Timothy Hubbard, Leicester. I have also included a long list of other entries, some of which were mentioned several times over.

All four winners of the Photographic Competition were equally good so that is one puppet each to Andrew Hervish, New York; Mark Chester, Sutton Coldfield; Paula Coal, U.S.A.; Kimberley Davies, Hornchurch. The Poem Competition brought in a spate of entries and I have selected four who will get one puppet each. I regret the name of the writer of "The Wicked Witch" became detached so would he or she write and tell me who they are. Peter Ellis for "The Skeleton." Deborah Williams for "Clever Willie" and Angela Crackwell for "A Puppet's Thoughts."

Would all prize winners please write and say which puppet they would like. I regret I am still unable to offer Vent puppets as prizes.

I asked Mrs. Morgan, the puppet demonstrator at Schwarz, to write an article about our puppets in that wonderful Fifth Avenue toy store—quite the finest in the world.

If you wish to visit the factory during the holidays do please ring up beforehand and arrange a suitable time. I was sorry to learn there were a few disappointed Pelpups who arrived at a time totally unsuitable when both Mr. Lawton and myself were out. I do want to avoid such an occurrence. We find it best to arrange small parties to go round in the afternoon between 2.00 and 5.00, but not on Fridays or Saturdays.

The date you receive your summer issue is bound to vary owing to holidays. This time we have struck an unfortunate double delay and it may be well into September before you get it, and even later for the overseas members. The only time it may be necessary to write is if your friend nearby has received his and you have not, but give it a week or so even then. If you have changed your address drop a line to your old address first, it might be there.

Good Luck, Pelpop

Manipulation

A puppet is helpless and incapable until it has someone working its control. A puppet is therefore a good puppet or a bad puppet, according to the skill of the operator. It seems to me that the person working the puppet is more important than the puppet. Admittedly, a good puppeteer could not do very much with a badly made puppet in the same way a bad operator would still be bad even though he has a well made puppet in his hands.

So it all boils down to the fact that the operator's skill is of paramount importance.

I believe that only a small proportion of the people who buy Pelham Puppets gain the full advantage and satisfaction from them.

I am not really surprised at this when you consider that our puppets are sold in Toy Shops and they are given to children who have never worked a puppet before.

It is therefore most important that the puppet should be looked upon as an actor. One that is capable of mimicing every movement of his human counterpart. In fact, and I mean this, he can go further, he can accentuate these movements and imply feeling and atmosphere in a way only puppets can owing to their great strength of expression. So back to that word manipulation—the skill required to make the puppet do exactly what you want it to do. When children first work their puppets they make them look clumsy, awkward, faultering, unbalanced, in fact its a pain in the neck for the good manipulator to watch them, but to the parent or friend they are just unimpressed and they think puppets are not very clever things. This is sad because puppets get a bad name—when it should be the puppeteer.

There are a lot of children who think they are better at working puppets than they really are. A lot think that after a little practice they can give shows. Results can be disastrous and damaging to the puppet image and what is more important, discouraging and demoralising for the puppeteers, and some have been put off for good and all by the lack of sufficient practice.

CUT ALONG DOTTED LINE

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I think one of the biggest mistakes children can make is trying to "ad lib" a show—that is invent the dialogue as they go along—just about the most difficult thing to do; never, never do it. The essence of a good show is learning the script, you would have more success with a well learnt bad script, than a badly learnt good script, but aim for a well learnt good script. Where records are used it is absolutely essential that you know the dialogue or musical arrangement backwards in order to achieve perfect timing. To me "timing" is the most important essential in the life of a puppeteer. It is the marrying up of sound and movement, this is really what puppetry is all about. Sometimes the puppeteer only gives the puppet movement and the voice is produced from recordings. Since the timing of the recordings is pre-set, it is up to the puppeteer to match his movement to the sound.

As it is much easier to match the movement to the sound produced by yourself, i.e. when you speak the part for the puppet you are working, you obtain by far the best results this way and can ensure almost perfect timing. Also of course you can pause when necessary, particularly when the audience is laughing. There was a time, not so long ago, when any idea of recording parts for the puppets was looked down on, but now it is generally accepted and some people say it enables the puppeteer to concentrate on his manipulation. I am sorry to repeat myself on this, but it is absolutely essential that you memorize the recording then it is the next best thing to the voice coming out of your own mouth—it comes out of your memory then you are more likely to achieve perfect timing.

While on the subject of recordings it is often wise to select a portion of the record as the full length becomes tedious and tends to lose the interest of the audience. It is better to use a number of short selections—it gives more variety and action to your shows.

To summarize—good manipulation, perfect timing and memorize your script. Now for more practice!

For the benefit of new members, the subscription of 2s. 6d. entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If you join for five years you will receive ten copies in all.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada to cover extra postage:—

1 year 50 cents

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Record Contest

From CAROLYN CANTELLO, 625 Harold Dr., Peterborough, Ont., Canada

From our Christmas Show:

"I Saw Mommy Kissing Santa Claus," from Christmas Songs for Children, LP, KL1154, Kapp Records, made in Canada—this was our most popular number using Gretel and a home made Santa Claus with Pinocchio peeking through door.

"Mrs. Santa Claus," Nat King Cole, EAP19026 45 r.p.m., Capitol Record, made in U.S.A.—we used Old Lady with home made red costume added against background of a toyshop.

"Frosty the Snowman," from same record as immediately above—we used home made snowman, Pinocchio, Gretel, father and girl of JC type.

"Little Drummer Boy," Christmas Songs for All, 45 r.p.m., EP621B, made in U.S.A.—we used Pinocchio with drum attached and home made manger.

Almost any version of the above songs would do.

Others:

"Alley Cat Dance," Cricket Record 45, C174—we used father puppet playing toy piano and poodle dog.

"Parade of the Wooden Soldiers," Peter Pan Players 45, 573—we used Fritzi and Pinocchio.

"Eeny Meeny Miney Mo," Pinky and Perky, Columbia 45, 45-DB4538, made in Britain—we used Father puppet.

"The Hokey Pokey," Peter Pan 45, 45-502B—we used Pinocchio.

"Mandolino," Les Paul, Capitol Record F1392—using Wicked Witch. She plays toy xylophone effectively too.

"Katrina, the Toy Ballerina," Peter Pan, 45-662—using Fairy, Old Lady and Gretel in a doll's bed.

"Little Brown Jug," Playhour Records TB410A, 45 r.p.m.—using Gretel and MacBoozle.

"The Dipsy Doodle Dragon," Peter Pan, 45-665—would be ideal for Dragon but we don't have it so we use the father puppet or the clown.

"Pony on the Merry-go-Round," Peter Pan 45-502—Horse, foal, father and daughter puppets ride on them.

"Skip to my Lou," Playhour Records, TB4-2-A—Gretel and Clown.

From MARTIN ISLES, Thimbletown Puppets, 12 Haynes Close, Langley, Slough, Bucks.

WW: Wicked Witch.

"I Feel Pretty," from West Side Story with WW.

"Ha Ha Said the Clown," by Manfred Mann with King and Clown (Fontana TF812).

"Hoots Mon," by Jack Good with McB (Decca 45F 11059).

"Hijacked," by Barry Gray Orchestra, with Skeleton (Pye 7N 17625).

"Florence's Song," by Eric Thompson with Florence and Zebedee (CBS EP6398).

"Fire," by Arthur Brown with WW (Polydor 604022).

"Bits and Pieces," by Dave Clark Five with Skeleton (Columbia DB7210).

"If I Ruled the World," by Harry Secombe with King (Philips BF1261).

"Cinderella Rockefella," by Esther and Abi Ofarim with Skeleton and WW (Philips BF1640).

"Big Ship," by Cliff Richard with Sailor (Columbia DB8581).

"I Close My Eyes and Count to Ten," by Dusty Springfield with Cornelia and WW (Philips BF1682).

"A Must to Avoid," by Herman's Hermits with WW and any "human" puppet (Columbia DB7791).

"Dizzy," by Tommy Roe with Supy and Cornelia (Stateside SS2143).

"Boy," by Lulu with SM Girl (Columbia DB8425).

"They're Coming to Take Me Away Ha Ha," by Napoleon XIV with Schoolteacher and Policeman (Warner Bros. WB 5831).

"Supercar" and "Fireball XL5," by Barry Gray Orchestra with Supercar and XL5 puppets respectively (Century 21 MA105 "TV21 Themes").

From JULIA KLAASSEN, 66 Hedge Lane, Palmers Green, London, N.13.

"In the Year 2525," Zager and Evans, R.C.A., Wizard, speed 78.

"Wand'rin," Lee Marvin, Paramount, Caterpillar, 78.

"Rain Drops Keep Fallin' On My Head," Sacha Distel, Warner Bros., Neptune, 78.

"Viva Bobby Joe," The Equals, President, Iz and Oz, 78.

"Tracy," Cuff-Links, M.C.A., Boy to Girl, 78.

"White Horses," Jacky, Philips, Cow-girl, 78.

Note: The correct speed for all these records is 45, but when they are speeded up to 78 the voices seem more puppet-like and so better.

"Aquarius," 5th Dimension, Liberty, Gypsy (Fortune-teller).

"In the Year 2525," Zager and Evans, R.C.A., Gypsy (Fortune-teller).

"Walk Tall," Val Doonigan, Giant.

"Puppet on a String," Sandie Shaw, Pye, Pinky and Perky (speed up to 78).

"Ugly Bug Ball," Caterpillar.

"Hare Krishna Mantra, Radha Krishna Temple, Apple, Indian Snake Charmer.

"Cinderella Rockefella, Esther and Abi Ofarim, Philips, Cinderella and Prince Charming.

From T. HUBBARD, 17 Kirby Lane, Kirby Muxloe, Leicestershire

"If a Girl Isn't Pretty," from soundtrack "Funny Girl," C.B.S. 70044, Wicked Witch.

"I'm a Jazz Baby," from soundtrack "Thoroughly Modern Millie," L.A.T. 8685, "Vent," Katie Caterpillar, with ostrich feathers and long beads.

"I'm An Old Cowhand," from "Home on the Range," by Bing Crosby, L.A.T. 8152, Cowboy.

"You Can't Get a Man With a Gun," from "Over the Rainbow," by Judy Garland, M.F.P. 1237, Cowgirl.

"We Opened in Venice," from "The Summit," by Frank Sinatra and Dean Martin, R. 5031, Two Minstrels.

"Puff (the Magic Dragon)," by Peter, Paul and Mary, W.B. 95, Mother Dragon and Hans.

"They Gotta Quit Kikin' My Dog Around," by the New Christy Minstrels, B.P.G. 62492 Hans and Bengo.

"Doctor Dolittle," soundtrack, side 2, track 6, S.L. 10214, S.M. Boy, Bengo, Cat, Poodle, Caterpillar, Horse, Muffin, Foal, Ostrich and any other animals.

"I've Got No Strings," soundtrack Pinocchio, A.H. 121, Vent, boy. The act starts with boy with heavy woollen strings which are cut by himself with scissors.

"Sisters," from soundtrack "White Christmas," L.A.T. 8044, Two S.M. Girls.

"Zorba's Dance," on single D.R.S. 54001, or "The Good, The Bad and The Ugly," R.C.A. 1727, Skeleton.

"Country Style," by Bing Crosby, Brunswick 03801-B, S.M. Farmer.

"The Gnu Song," by Flanders and Swann, G.F.P. 8725, E.P. called "At the Drop of a Hat," Vent. Supy.

"Anything You Can Do," from soundtrack "Annie Get Your Gun," M.G.M. 554., Vent. Supy and Cornelia.

OTHER ENTRIES:

Title	*Record Details*	*Puppets Used*
King Wencleslas	C.3640/1 HMV	
Knock, Knock	Mary Hopkins	Gypsy Girl
Two Little Boys	Rolf Harris	SM Boy
Pinky and Perky Hit Parade	MFD.1282.	Pinky, Perky and Frog.
Sweet Georgia Brown	Polydor, Beatles	Mitzi
Pixilated Penguin	45.DB4256, Columbia	SM Witch and Bimbo
Night on a Bare Mountain	Mussorgsky	Wicked Witch
In the Hall of the Mountain King	HMV.7.ER.5124., Grieg.	Skeleton

Over the Gate	7.EG.8176., Bernard Miles	SM Farmer
Come and Get It	Paul McCartney	Gypsy in Market Stall
When I'm Sixty Four	Sgt. Pepper Band	SM Boy
The Show is Over Now	Pye, Petula Clark	SM Girl, Pop Group.
Sugar, Sugar	R.C.A.	Whole Pop Group
Bits and Pieces	Col.D.B.7210. Dave Clark Five	Skeleton
Laughing Policeman	Charles Penvose	Policeman
Cambletown Loch	HMV Pop.1246	MacBoozle and Policeman
Musical Zoo	HMV 7.EG.126	Any Animals
The Good, the Bad and the Ugly	RCA 1727. RCA Victor Hugo Montenegro	Skeleton
Thunderstorm Sound Effects	HMV 7FX8.7XEA.20041.	Wicked Witch
March of the Mods	HMV	Skeleton
Edelweiss	HMV LP.	Tyrolean Boy and Girl
Dry Bones	Decca 9.23978	Skeleton
Pinky and Perky at the Circus	Columbia SEG.8317	Pinky, Perky and Elephant
The Roses of Success from Chitty Chitty Bang Bang	MFP. 1281 Mike Sammes	Policeman
The City Never Sleeps at Night	Reprise R.20432 Nancy Sinatra	SM Girl

Hints for Puppeteers

By Timothy M. Hubbard

Get a copy of the current title section of the "popular" gramophone record catalogue for 5s. from, The Gramophone, 177-179 Kenton Road, Harrow, Middlesex. Issued quarterly. This helps when trying to find a suitable song for a particular scene as it lists thousands of different titles and the number and title of the record they come from.

Try to join your local record library—although some do not stock "pop" music the classical music they have is very useful for mood and intermission music.

Try to keep an empty aluminium foil box behind the proscenium on a ledge. Partitioned off it is very useful for keeping drawing pins, sticky tape, ordinary pins, paper clips, etc. in—handy for on-the-spot repairs.

Look around the shops at "sale" time. You can quite often pick up oddments of material etc., very cheaply.

Keep old feather dusters; the feathers are useful for making birds, and the sticks are fine for rod puppets.

Always keep "in stock" a spare roll of sticky tape, spare pins, etc. You never know when they are going to come in useful.

Use sticky backed felt for your stage floor; helps wooden feet to grip.

Try and save for a tape recorder and record the whole show beforehand. You can also record one side of a ventriloquial conversation; a lot of practice is needed though.

PRACTICE, PRACTICE, PRACTICE.

Try and get access to a duplicating machine and run off small programmes; this always makes your show more interesting.

Make sure that your stage is well lit; nothing is more annoying than not being able to see important characters.

Make sure that your conversation is clearly spoken and can be heard CLEARLY at the back of the hall.

Try to decorate your hall or performing room with pictures of puppets: programmes of old shows and puppetry books. Try to get your audience INTERESTED in puppetry.

Try to change your programme completely from time to time; this will encourage people to come again.

Use sticky backed plastic to cover boxes for "modern" scenery.

Use *flame-proof* cellophane to cover ordinary light bulbs to give special effects.

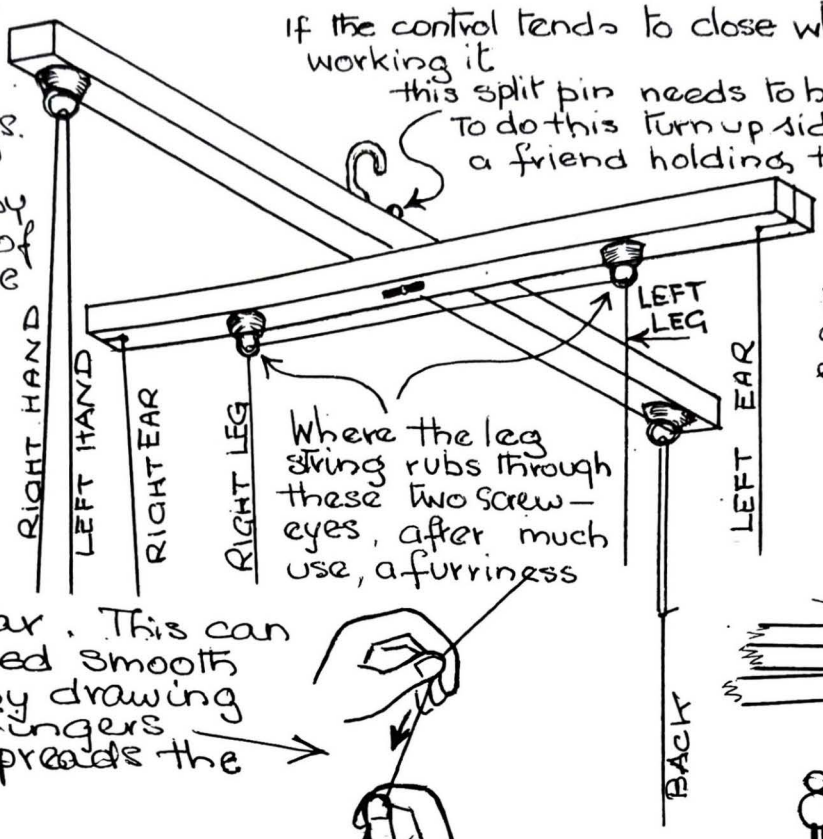
Remember to take the age of your audience into consideration when planning a show.

Never repeat a special "trick" twice—audiences quickly become bored.

THE PELHAM STANDARD CONTROL

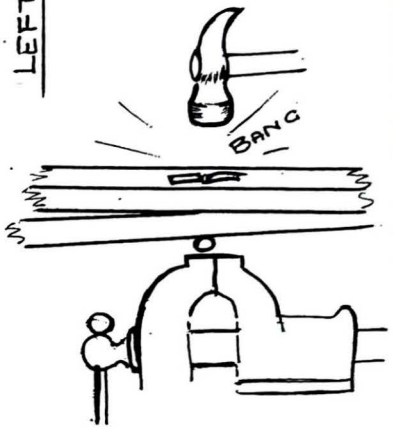
OR EARLY ENGLISH DESIGN

"Run-through" strings are the hand & leg strings. They are unaffected by movement of control & are therefore operated by your free hand.



If the control tends to close while you are working it this split pin needs to be tightened. To do this turn up side down, with a friend holding the puppet & hammer the underside while head of pin rests on a vice or something equally solid.

Where the leg string rubs through these two screw-eyes, after much use, a furriness will appear. This can be rubbed smooth again by drawing through fingers This respreads the wax.



Always draw your puppet out of its box by the control.

Unwrap the strings & let the puppet unspin.

When returning the puppet to its box fold control & spin puppet up to the right. That means the puppet turns to its right — if you are wondering why, its because the thread has a right hand twist & in spinning to the right you tighten it. The other way would unravel the thread & the wax would dry out sooner. Make sure you hold the control level to the ground while you spin the puppet. Then roll the control over & over wrapping the cord of strings round the control keeping behind the hook. Note how this helps elastic to hold control in place on packing board in box.

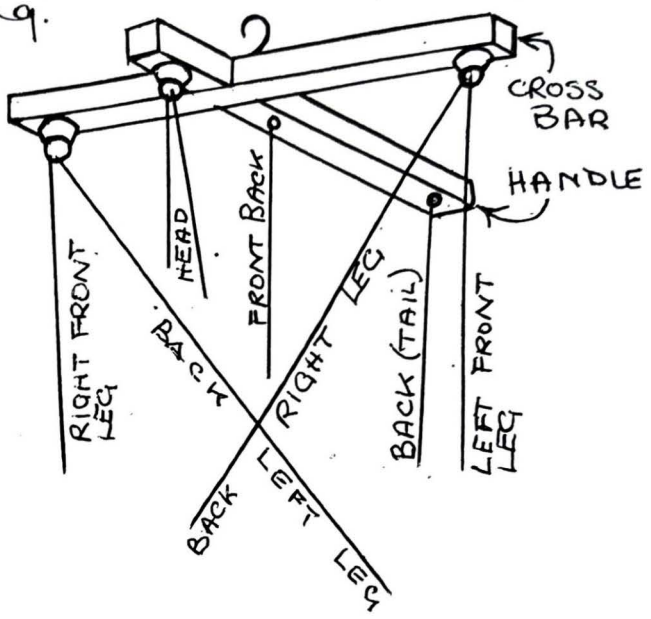
VIEW FROM BACK OF PACKING BOARD

THE JUNIOR CONTROL

USED ALSO FOR ANIMALS

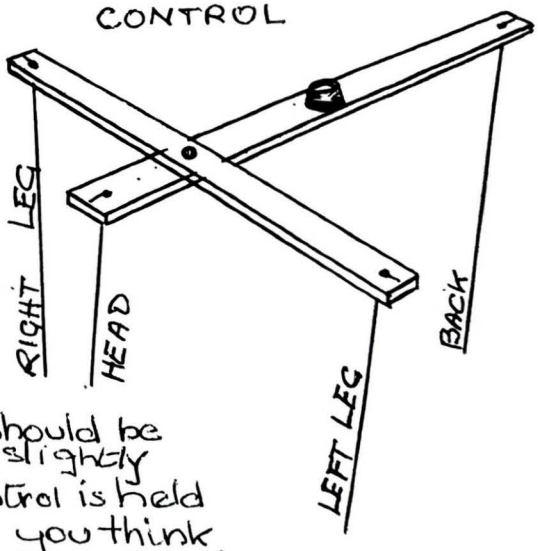
This is a fixed 'T' bar control, & is very simple to handle. By just twisting the control from side & side (like an aeroplane rocks its wings) the puppet will walk along.

The leg strings are tied to the extremities of the cross-bar. In the case of a four legged animal the back leg strings are crossed so that when the front left leg is raised the back right leg also comes up. (unless it is a camel — then the front left & back left work together — awkard looking animal!)

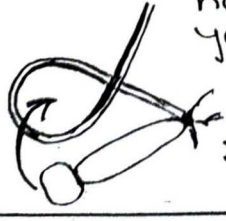


Although the control is simple it is not always easy to make the animal walk well you must hold the control just the right height - not too high or he is kicking his legs in the air & not too low or he is going along with his knees bent all the time.

THE OSTRICH CONTROL



To get maximum movement out of legs the strings should be just pulling legs slightly forward when control is held horizontally. If you think your leg strings are too slack make a loop in the string near leg & pop leg through, each time you do this the string is shortened a little.

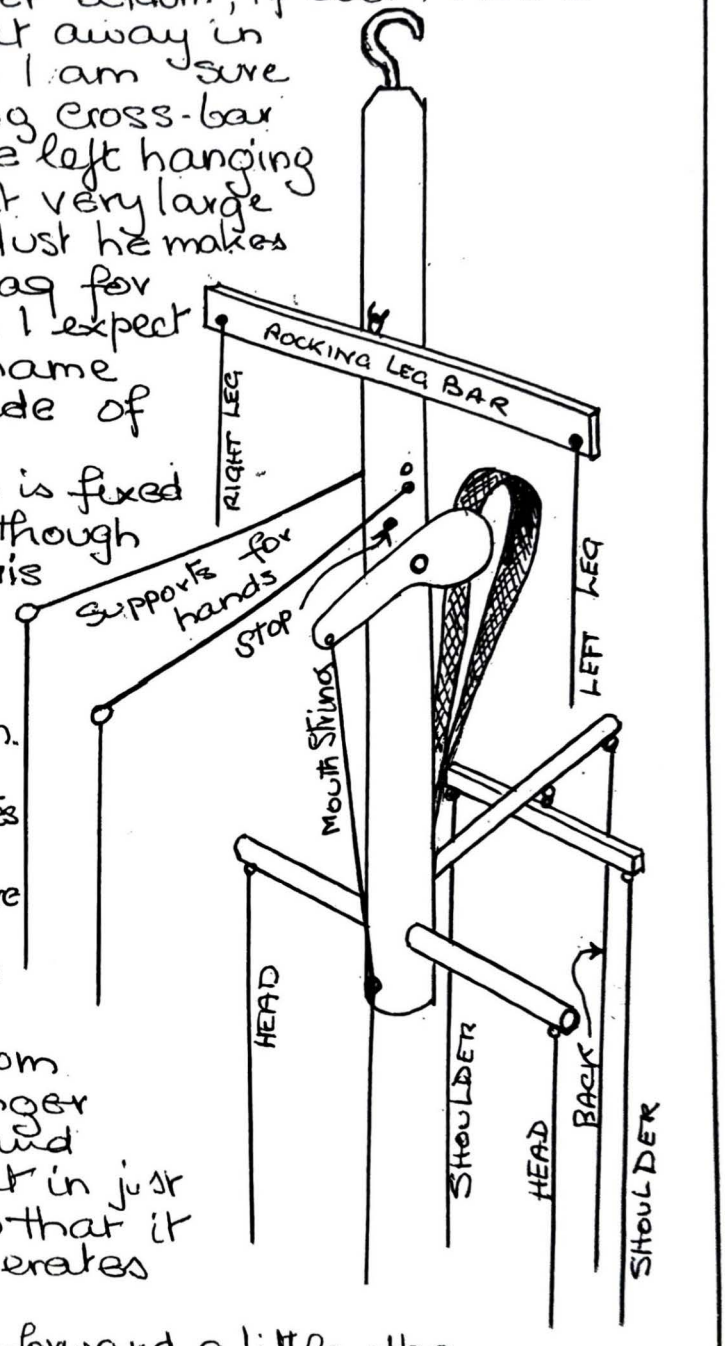


THE UPRIGHT CONTROL

Mainly used by Professional Puppeteers

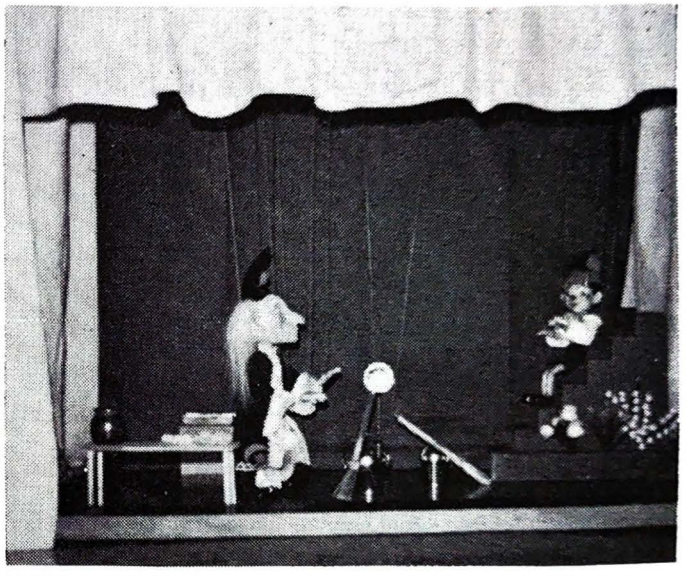
The Professional Puppeteer seldom, if ever, has to fold his puppet up & put it away in a box. If he did do this I am sure he would use the folding cross-bar type. Usually they are left hanging from rails, hence that very large hook. To protect from dust he makes a long sort of sponge bag for each puppet & he — well I expect his wife embroiders the name of the puppet on the outside of each of them.

Sometimes a strap or loop is fixed to the back of the control, though which the operator puts his hand. It enables him to get a better grip of the control & it leaves his fingers freer for manipulation. There is a detachable rocking bar from a hook which operates the legs: Some people prefer this to swivel on a screw, there is then no risk of it being dropped. You could tie a piece of elastic from rocking bar to top hook to prevent this from happening. Your fore finger & thumb work the two hand supports. A screweye is put in just below left hand support so that it is held up while thumb operates mouth lever.



When the control is tilted forward a little the shoulder strings take weight of body & head is in a floating position & sensitive to movement. It is therefore a good control but suitable only for Professionals.

Photographic Competition



1 Andrew Hervish, NY, USA

2 Mark Chester, Sutton Coldfield

3 Paula Cool, USA

4 Kimberley Davis, Hornchurch

Poem Competition

The Skeleton

(to the tune of Jingle Bells)

By Peter Ellis (age 14), 631 Marston Road, Middlesbrough, Teesside

Jingle bones, Jingle bones,
Jingle all the way,
Everybody's scared of me
When they see me come their way.
Oh Jingle bones, Jingle bones, Jingle all the way,
I'm so old and I'm so cold,
I shiver all the day.
But if I shiver a bit too much
My bones will wither away.
I wish I had some clothes on me
To keep me warm all day,
Jingle bones, Jingle bones,
Jingle all the day,
I'm so old and I'm so cold
I shiver all the day. Atchoo!
When he sneezes, the Skeleton falls in a heap on the floor.

also Oz the Ostrich Puppet

Oz is an ostrich puppet,
He lives in a box,
He looks very sweet and cute,
But he's as naughty as a fox.
One day when Oz got up,
He slipped upon a "spangle"
The puppeteer dropped him,
And Oz got in a tangle.
Puppeteer said to puppet
"Now why did you do that?"
Oz replied (of course he lied)
"I fell over your dad's hat!"
Then one day a sad thing happened,
When Oz fell on the floor.
The puppeteer accidentally stood on him
CRUNCH! and Ozzie was no more!

For Clever Willie to Recite

By Deborah Williams, The Pebbles, Lydstip Haven, Tenby, Pembs.

I'm Clever Willie, as some of you know (*bows*),
And we very much hope you're enjoying our show.
I've something to show you, (*pause*) a show of my own,
So you'll see I'm a most remarkable clown (*draws himself up*).
I kick this rod up, it comes down on my nose (*kicks it up*),
Then I flick it off . . . . and it lands on my toes (*flicks off*).
One last time, and it lands on my arm (*lands on arm*).
Oh, Oh, here come the others, now keep calm.
Oh what shall I do if they find me here.
I was supposed to be helping out there (*points to wings*).
If I creep off, you won't tell on me?
I can easily say I was drinking tea.
Oh, yes, before I go, did you enjoy *my* little show,
When I kicked the pole, kicked it up high—
Oh, quick, here's the others, Good-bye, Good-bye. (*dashes off*).

Wicked Witch

No Name

I am as wicked, as wicked can be,
I eat boys and girls for my luncheon and tea,
I jump on my broomstick and travel the skies,
I strangle the nightingale telling her lies.
I roast in my oven the bodies of flies,
And wrap them in pastry to sell as mince pies,
I dance with the moonbeams and hoot with the owl,
I dig all your Christmas trees up with my trowel,
I'm a nasty old witch, I have terrible ways,
Of killing the characters off in these plays.
I boil them in oil and stamp on their toes,
I steal all their sweeties and hide all their clothes.
By my horrible deeds my renown it has grown,
I'm the wickedest witch the world's ever known.

A Puppets Thoughts

By Angela Cracknell, 1 Park Avenue, Gillingham, Kent

I wish I was a person,
And I didn't have these strings,
I'd do what ev'ry person does,
Ooh such exciting things.
I wish I was a person,
I'd run about the floor,
I'd go shopping in the town
And in a big toy store.
I'd buy myself a puppet,
A Pelham one of course,
Maybe it would be a girl,
Or even p'raps a horse.
Sometimes I would ride a bike,
And sometimes I would walk,
If I was a person
Then I could even talk.
I see my little mistress,
With her hand upon her head,
Puzzling with her homework
Although it's time for bed.
Now I'm glad that I'm a puppet,
Though you may think I'm a fool,
I don't do any homework,
'Cos I don't go to school.

Puppetry at F. A. O. Schwarz

By Mrs. Grace V. Morgan

Mr. Ernest Thauer, our new president of F. A. O. Schwarz at 58th Street and Fifth Avenue, and for many years our head buyer, spent years searching the world over: Europe, the Far East, as well as the U.S. buying suitable and beautiful and unusual toys for children. It was he who is responsible for introducing the fascinating and ancient art of PUPPETRY to both children and adults, and as the years go by, our PUPPETRY DEPT. can probably boast the most complete selection in the U.S. if not the world.

There are puppet and marionette theatres, marionettes, hand, rod and finger puppets, and ventriloquist types from Germany England, Switzerland, the U.S.A. and frequently also from other countries. On our third floor, our large, colourful marionette theatre is the scene of daily musical demonstrations and children and adults from all over the world visit us and learn how to manipulate them, and I have the pleasure of being the Puppeteer.

Last October, Mr. Bob Pelham (Pelpop to you) paid us a long-awaited visit (but much too brief) to meet parents, children, and some of our older professional puppeteers. Many a professional puppeteer has agreed that Pelham Puppets are the most beautifully thought-out, and best co-ordinated marionettes on the commercial market, certainly Bob Pelham is a man who has shared his talents with all of us, and it wouldn't surprise me if in the not too far future many a fine puppeteer will say, "I started with a Pelham Puppet". Among those using Pelhams are children and adults from the U.S., Hawaii, the Bahamas, B.W.I., the Orient, etc., and I have many beautiful letters too numerous to keep up a correspondence with, however I hope they all belong to the "PELPUP CLUB" and as members will send letters and pictures, describe their experiences, so that "PELPOP" can print them for all of us to read about, thus learning from each other. Beside the children I come in contact with daily, there are Doctors, Nurses, Teachers, Therapists, Psychologists, Ministers, Priests, Nuns, Jr. Leaguers, who use puppetry both for pleasure and in their own fields of endeavour.

A young man from Pennsylvania writes me and sends some pictures, a little boy from the Bahamas whose Dad brought him some Pelhams writes of his delight with his new puppets and wanted to know how I got started, and to tell me he also uses Ventriloquist Dummies. A gentleman from Hawaii purchased many puppets on two separate visits, for his daughter who runs a school for retarded children, and uses them in teaching. Four little girls from Ohio started with one each, and now own about 40 and do High School plays in their home town. A dentist and his wife built a theatre in their playroom where they entertain the children in their neighbourhood since their own children are small, and his friend from Florida also a dentist, came in to take home puppets when he saw the delighted faces of the youngsters, and a few days ago a boy about 11, who had saved forty dollars, having earned every penny, came in with a little safe, undid the combination and purchased five new ones to add to his collection, he does shows for school. After Christmas a little girl, of seven, with her mother came in to tell me she had entertained at the Veterans' Hospital, received a beautiful ovation, and a lovely letter signed by all the vets. A lady from Grenada is starting schools on the islands, and using puppetry in the teaching, she invited me to come and participate. A doctor in Connecticut with his wife like to do operas, and add to their collection each year, and everyone seems to have their own favourite names for each character, like the young man who calls his old lady "Dora." This is just a partial picture of the thousands of people who come to F. A. O. SCHWARZ to see and tell me what they're doing with their puppetry. Many have joined local Guilds, are starting them where there are none, as well as joining the Puppeteers of America.

Let's all keep up the good work and if in N.Y.C. come in and say "hello."

That Empty Feeling

By Mark Hite

Time—Christmastime.
Place—Haveverything Land.
Characters: Pierre, *a twelve year old boy from Haveverything Land;* The Mailman; Anne, *a girl from Havenothing Land;* Mr. Trams, *a wise friend;* The Good Fairy; Cat; Dog.

ACT ONE—SCENE ONE

(*Pierre, a boy of twelve, is playing with his cat*).

Pierre: Oh dear, I wonder what I should do today? I'm so tired of playing with my child-size Rolls-Royce, and taking trips in my miniature helicopter. I wish they'd get my personal moon-rocket finished so I'd have some place to go that I've never been to before. Stop that, Samantha, you'll scratch me. Oh dear, I'm even tired of this old cat. (*Goes to rocker and sits down*). I wonder why I have such an empty feeling under my ribs. It can't be because I'm hungry: I just ate a T-bone steak and a double banana split. I wish they'd invent some new kinds of food.

Mailman (*enters*): What's all this complaining I hear? I can't believe that a boy in Haveverything Land would complain. After all, just like everybody in Haveverything Land, you have everything you've ever wanted. Isn't that right?

Pierre: Yes, Mr. Mailman, I do. But still I have this funny empty feeling, and I'm tired of all the things I have. And I always was!

Mailman: Mmmmm . . . That is a sad state of affairs . . . . Sounds hopeless to me. Well, I have to get on with my work; Merry Christmas to you. (*He leaves*).

Pierre: Oh, yes, yes, Merry Christmas . . . . . mmmhmmm. Dear me it is almost time to celebrate the birthday of the Christ Child. But I just don't feel up to feeling merry.

(*A poorly dressed girl,* Anne, *enters*).

Anne: Oh, hello . . . . I didn't see you sitting there.

Pierre (*jumping up*): Oh you scared me. Who are you?

Anne: I'm Anne from Havenothing Land. I'm very tired.

Pierre: Oh, won't you sit down in the rocker; it's very comfortable.

Anne: Thank you; I've never sat in a rocker before (*sitting*). I don't think I like it.

Pierre: What! Never sat in a rocker? Why not?

Anne: Oh, we don't have any rockers in Havenothing Land. But that's not surprising. We don't have anything in our Land except just enough to stay alive on. That's why I'm so sad.

Pierre (*talking to himself at side of stage*): Hmmm, now here's a funny thing. I'm sad because I have everything, and she's sad because she doesn't have anything. That's strange! (*Turns to* Anne). But you'll be getting some nice things for Christmas, won't you?

Anne: Oh no, we never get anything for Christmas. I just don't ever expect to get anything ever. (*Sighs*).

Pierre: But you should be glad that you're strong and healthy and that Saint Nicholas is coming.

Anne (*angrily*): Easy for you to say that: you've got everything. What's that? (*Singing is heard off stage*). Let's go and see!

CURTAIN

SCENE TWO

Outside (*it is sort of dark.* Mr. Trams *and some other people are singing "Joy to the World" around a decorated Christmas tree*).

Trams: "Let every heart . . . " Here, here, what's this, such sad looking children at this joyous time of year. This won't do. What's the matter?

People: G'night George! (*They leave stage, left*).

Trams: G'night!

Anne: Oh we're not looking forward to Christmas, because Pierre has everything he wants, and I have nothing I want and besides I won't get anything.

Pierre (*grumpily*): And besides, I have an empty feeling under my ribs . . . .

Trams: Oh is that all? That's nothing—I was afraid somebody was sick, or something. I know just what will cure both of you. Now you run along.

(Anne *and* Pierre *run off stage, right*).

Trams (*to himself*): Hmmm, easier said than done. Now what can I do for these poor children. Let's see—I'd better get into my thinking position. (*Stands on head*). OOg-guh-oww (*stands up*). Well that didn't help. I'll try going into a trance (*falls flat on floor and lies there, humming*). No luck that way (*jumps to feet*). I guess I'll just have to call on the Good Fairy for help.

(*Falls flat on face as* Good Fairy *whooshes into room*).

Trams: Well thanks a lot Good, old girl, but you could give a chap a little warning.

Good: Prompt service is my motto. And here I am. What is the matter?

Trams: Well, it's like this—Anne and Pierre ar . . . .

Good (*interrupting*): Oh yes, yes, I know all about Anne and Pierre. Something's just got to be done about those foolish children. Now Pierre's problem is easy to take care of, but Anne's is a little harder.

Trams (*turns a somersault*): That's surprising!

Good (*exasperated*): Now why did you do that?

Trams: Oh we backwards people always turn somersaults when we're surprised. That way we get straightened around again.

Good: Oh I didn't know you were one of the Backwards People!

Trams: Why sure—didn't you notice my name. Go ahead and spell it backwards.

Good: T-r-a-m-s . . . . S-m-a-r-t . . . . Oh of course. So naturally you think much better standing on your head!

Trams: Right—now about those kids—I would think Pierre's problem was harder to solve than Anne's. You can give her all sorts of things but what can you give Pierre?

Good: No, no, you're wrong. If we give Anne everything, she'll be just as bad off as Pierre, because she doesn't know the meaning of Christmas. We have to give her just the right thing. . . . But Pierre needs just one thing and I know what it is (*whispers in* Tram's *ear*).

Trams (*turning somersaults*): Whee, that's right, that's right! When can you get one?

Good: Not right now! I have to practice for the Angels Party tomorrow. Would you like to hear my song.

TRAMS: Oh yes.

(GOOD *sings "What Child Is This"*).

(TRAMS *claps and jumps around at end of carol*).

GOOD (*bowing*): Thank you very much—but now I've got to go and work on Pierre's problem. Goodbye for now. (*Whooshes out*).

TRAMS: And I'd better get going on Anne's problem.

CURTAIN

SCENE THREE

Time: next day.

Place: Christmas party. (*There is a table with refreshments in the middle of set, a comfortable chair on one side and a bench on the other;* PIERRE *is sitting in chair and* ANNE *is sitting on bench.*)

(THE MAILMAN *and the* OLD WITCH *enter*).

WITCH: My, my, I sure do love Christmas time. It does my old heart good to see everybody so happy and having such a good time.

MAILMAN (*surprised*): What! I'm certainly surprised to hear an Old Witch like you talking like that. I thought you'd be cackling around, ruining everybody's fun.

WITCH: Who? Which Witch! Not me! I'm not a Bad Witch at Christmas time. I've reformed; I'm a Good Witch now.

MAILMAN: Well, I'm not sure about that. I remember what you used to be like, and I think it would take a miracle to change you into a Good Witch.

WITCH: You're right, my boy; you're right. That's just what it took. Let me tell you a story. Let's step outside a moment.

(*Curtain*).

WITCH'S VOICE: You see, a few years ago, I was roaring around the world making all kinds of trouble. You know like this (*cackling she knocks the* MAILMAN *down*). Well I got tired of that and decided to take a flight on my Time Broom—latest thing in Witch machines, you know. I didn't notice where I was when all of a sudden I stopped and this is what I saw:

(*Curtain opens on Nativity scene*).

And this is what I heard.

(*Voices singing Gloris, chorus only*).

And, you know, after that night I haven't been able to do one evil deed or nasty trick. I'm a changed witch!

(*Curtain drops over Nativity scene during these lines*).

Let's go back in.

(*Curtain opens* THE WITCH *and* MAILMAN *are standing in the party scene*).

Back at the party. (PIERRE *and* ANNE *are still sitting quietly.* TRAMS *and* GOOD FAIRY *enter*).

TRAMS: How was the Angels Party, Good Fairy?

GOOD: Oh heavenly; it was just heavenly. Of course though, there weren't any refreshments; you know how angels are. My these goodies look delicious. Don't they make your mouth water, children?

(PIERRE *and* ANNE *do not answer*).

Oh dear, I see they're still in a snit, aren't they, Mr. Trams?

TRAMS: Yes I guess they are. But we can't let them spoil the party for all our visitors. I think it's about time I sang a song.

GOOD FAIRY: Yes, please do.

(MR. TRAMS *gets up, bows, twirls about, stands on his head, and finally sings "Rudolph the Red-Nosed Reindeer*).

(GOOD *claps,* TRAMS *bows, etc. Scene* 2 PEOPLE *enter and exit*).

GOOD: Oh that was fine. Come now Pierre and Anne—let's see you do a dance. (*No response*). Well, I guess it's up to you and me Mr. Trams.

TRAMS: My pleasure. May I have this dance, Madam?

GOOD: Delighted, sir.

(*They dance to any nice waltz song record*).

TRAMS: Thank you, thank you; what a delightful party this is. Oh dear (*guiltily*) I forgot about our young friends. And I have the best surprise for little Anne! (*Scene* 2 *people again enter and exit*).

GOOD: Nothing to compare with my surprise for Pierre!

TRAMS: Oh, were you able to get one? A real red-blooded one?

GOOD: Yes, one of the very best; first-rate—I'll go right out and see about having it delivered right away. (GOOD *leaves*).

(PIERRE *gets up*).

PIERRE: Whatever is she talking about? What is she going to get for who and why?

TRAMS: Why something for you, my boy. There's one reason why you can't enjoy all the wonderful things you've got and why you don't have any Christmas spirit. And my beautiful lady friend has flown off to get it for you. It's a . . . .

(*At this instant a large red heart floats down from above*) HEART!

PIERRE (*touching the heart*): A heart? Why I never dreamed I didn't have one! And this is such a lovely big one! And, oh, I have such a wonderful warm feeling. It makes me love everything!

TRAMS: It makes me happy to see you happy.

PIERRE: But is Anne going to get anything?

TRAMS: Yes, come, let's go get the little surprise I have for Anne.

(PIERRE *and* TRAMS *hurry out, leaving* ANNE *alone*).

ANNE: Here I am all alone. There's no one in the world with as little as I have.

(GOOD FAIRY *enters*).

GOOD: I know how you feel Anne, but I think Mr. Trams has something for you that will show you that love does not need many things. Oh! Here they come now!

(*Dog comes running in.* ANNE *hugs him*).

ANNE: Oh what a wonderful dog! And just for me! I'll always take good care of him, and try to keep him happy. Oh thank you Good Fairy and Mr. Trams, and you too Pierre. This is the happiest Christmas ever!

(MAILMAN *walks in with* WITCH *and she suddenly knocks him down*).

WITCH: Aha! Fooled you didn't I?

MAILMAN: I might have known! It was foolish of me to think SHE could change.

THE END

Puppets on the Moon

By MARTY MARSH

Characters: BRAINS, ROGER, STAR DUST, METEOR, PROF. ZOIKS, MAN IN THE MOON.

ACT 1

The scene is an observatory on Earth. The moon has not been visible now for eight weeks.

(*Brains is on stage by telescope*).

BRAINS: It has been eight weeks now, and still no sign of the moon. (*enter* ROGER)

ROGER: Seen anything?

BRAINS (*wearily*): No. I am inclined to believe that it has been stolen.

ROGER: Stolen? How can the moon be stolen?

BRAINS: I don't know.

ROGER: I think I shall search for it.

BRAINS: That is a good idea.

ROGER: Then I shall be off to prepare for lift off. (*The stage should "dim"*).

BRAINS: All systems go. A-OK at X minus 10, 9, 8, 7, 6, 5, 4, ignition, 1, 0, Lift-off! (*A loud roar is heard and a flash of light is seen*). Good luck, Roger. You're on your own.

CURTAIN

ACT II

The scene is the moon. Two trap doors should be on both sides of stage. Roger is on stage and has just set up a flag.

ROGER: Very strange that I can breathe here. I wonder if anyone is about. (METEOR *creeps on stage and hides behind rocks*). Well, I am relieved to know that the moon has not been stolen, but why is it so dark. (*He spies* METEOR). Hey! Who are you? I'm your friend! (METEOR *steps out*).

METEOR: Hi. I am Meteor. I am a moon boy.

ROGER: I'm an Earthling. Glad to meet you. Maybe you can help me.

METEOR: I shall try. But first, what is your name?

ROGER: Oh, my name is Roger.

METEOR: Good. Now what can I help you with?

ROGER: Well, it seems that the moon does not shine any more. What seems to be wrong?

METEOR: Oh yes. It is a very dreary place, here now. But I do not know why. I am afraid that the evil Prof. Zoiks is behind it all. I would suggest going to see the Man in the Moon. He should know.

ROGER: How do I go about finding him?

METEOR: Let me call my friend Star-Dust. She might help us find him. (*Calling*) Star Dust. (*enter* STAR DUST).

STAR DUST: Yes. What is wrong Meteor?

METEOR: This is Roger. He is from earth. He wants to see the Man in the Moon. Do you know where he is?

STAR DUST: I am not sure. Let us go and look. (*They all exit*).

(*Enter* PROF. ZOIKS).

PROF. (*laughing*): Ha Ha Ho. Meteor was right. It was I that stole the Moonlight bulb. Ha Ha. Soon I can put the Man in the Moon away out of control. Then I can take over and soon rule the whole universe. For without moonlight nights, people on earth will not fall in love. And without love, the universe will fall apart and I can take over. Ha Ha Ha. Hoo-Ho. (*Exit*).

CURTAIN

ACT III

The scene is as before in Act II.
(*Enter* METEOR).

METEOR: Here I am and I still haven't seen the Man in the Moon. (*He walks over to rocks and knocks on ground*). Oh my! (*He steps back as the* MAN IN THE MOON *rises from out of the floor*).

MAN IN THE MOON: Ho-Hum. Peaceful rest.

METEOR: Where have you been?

MAN IN THE MOON: Asleep. My dear. What has happened. No light

(*Enter* PROF. *He is surprised*).

PROF.: What? You—you are supposed to be asleep. Now my plan is spoiled.

METEOR: Then it was you, who has caused the trouble. Why is the moon dark. Why? (MAN IN THE MOON *looks in hole*).

MAN IN THE MOON: Why now I see. He stole the Moonlight bulb. Catch him.

PROF.: Ha. You'll never catch me. (*He leaps into the air and is gone*).

METEOR: Oh dear. Now how can we ever find the light bulb? (*Enter Roger*). Roger! Something awful has happened. The Prof. stole the Moonlight bulb. He disappeared and we cannot catch him.

ROGER: Wait. I think I have a plan. Find Star Dust, and listen. (*They draw close together*). Now Meteor, you Psssssssssssst. (*After a while they scatter laughing*).

(*Enter* ROGER *and* STAR DUST).

STAR DUST: Oh well. I guess he just got the best of us.

ROGER: Yes, I guess we'll just have to go back to earth and let the Prof. go ahead with his plan. (*The* PROF. *steps in*).

PROF.: Ha! So I have finally succeeded in overpowering the Moon people. Ha Ha.
(*He steps over trap door and as he does so, a cage rises up surrounding him*). Auug. No. No. You tricked me. No. No.

ROGER: Now where did you hide the bulb?

PROF.: In the cave over near the Sea of Tranquillity. Oh, you shouldn't have tricked me. (ROGER *exits*). (*Enter* METEOR *and* ROGER *with bulb. They drop it in hole. The stage lights up brightly*).

STAR DUST: I hope you learned your lesson Prof. I hope I never see you again. (*Exit*).

ROGER: Well I guess I'll leave now.

METEOR: Oh, please come back soon. We enjoyed your visit. Good-bye. (*Exit*).
(*Enter* MAN IN THE MOON).

MAN IN THE MOON: Good-bye. Thank you Roger. I'll try not to ever let the moon go blank again. Come back.

ROGER: I will.
(*The curtains close and a roar is heard as the rocket leaves for earth. At the End the curtains may re-open and show the moon out in space, with the rocket in front*).

THE END

Pelpups Write

MARVE MCCARROLL, DONEGAL.—My friends and I got up a little Concert in aid of Biafra and we included the pantomime. We made £4 4s. Our teachers heard about it and we had to bring it to school and do it for them. The teachers were so pleased with them that they are writing to you for some for their children.

TIMOTHY HUBBARD, 17 KIRBY LANE, KIRBY MUXLOE, LEICS.—I don't know whether you saw it or not but the other week I had a letter of mine printed in "The Lady" magazine, where I asked for the address of an ostrich feather supplier. They do not use real names and I was printed as "PUPPETEER (making ostriches)". They were very helpful and if any other Pelpup requires feathers I can give them an address if they write to me.

REV. PETER BARKER.—Recently I have been doing quite a number of shows for Church Organisations, Cubs, Schools, etc. I have now I think 25 of your puppets, and have just had a new stage made by one of my Church members. Because of the height of the leaning rail—and the fact that adults will largely be working them—I want to re-string them all. Quite a task! Can you tell me what is the best thread to use and where it might be obtainable.

No. 18 linen thread is ideal or fishing line of about the same thickness would suit and would be easier to obtain. I do not recommend nylon gut. It is difficult to tie and it stretches.

ELIZABETH JAMES.—I have made a theatre for my puppets and we needed a Jake-the-Peg (the man with three legs). My brother has got a policeman puppet so I decided to make another leg for it. I found some pieces of balsa wood, some paints, a piece of material the same colour as the policeman's trousers and gave him a third leg. This record is EMI number SX.6216, made by The Gramophone Co. Ltd., Hayes, Middlesex, England. The artist is Rolf Harris.

P. MARTINDALE.—I enlisted a new friend to help me and since Christmas we have been getting a new type of show together for March when both adults and children will be present and I have given you a rough idea of what we hope to do: We will start off with a CIRCUS ACT—I have three clowns and they ride bikes also jump on the high wire from a trampoline. As they are always well received I keep them in each performance. We will follow up with BALLET—I have made six small puppets as a backing for the Ballerina, these are all attached together and I intend to use these in different dress for other acts. The next act is more up to date, this is the SPACE AGE—A Rocket takes off on its journey to Mars and lands. It is sound effects that make this, you may be interested to know that the Rocket was made from a broken TEA DISPENSER with a torch at the end for the flame effect. After the interval we have Lulabelle and the larger puppets to conclude the show.

CAROL CHRISTIE.—My Father has also made me a big wooden rack with hooks on, so that when I am doing a play I just take my puppets off the hooks in between scenes, in stead of having to take them out of the box and keep unwinding them. I think that this is a great idea, it is much quicker and more convenient.

CHRISTINE DENT.—I borrowed Barbara Snook's book called "Puppets" and if anyone is thinking of making puppets it is an excellent book to read. It has twenty pages on glove puppets and a large section on string puppets. It shows how to make wire frame puppets, dowelling puppets and puppets made from "Dutch Dolls." The third part of the book has ideas for a play like Hansel and Gretel, etc. The price is 16s. and worth it!

JOHN TIPTON.—Since then I have had a new Philips recorder that cost £38, so the results would now be much better. By now I am beginning to learn my mistakes and I have had new lighting consisting of four batten lights at the wings and a strip light over the curtains. They are all wired in parallel and are worked by one switch. I am now working on Cinderella which I will perform at my sisters "welcome home" party when she returns from Canada in February with her family.

PHILIP WOOLLEY.—The show was enjoyed very much indeed by all the audience and mostly by the members of the School staff. On the 22nd December, 1969, we put on another puppet show at Sunday School near to where I live, and so that the children watching the show, which was by the way a Christmas Nativity play, enjoyed the show even more while we were changing the sets, we let them sing appropriate carols during the scenes. The play was enjoyed so much by the children there and the Sunday School teachers, that we were asked to come back as soon as possible to do another wonderful Bible story in the form of a play.

DAN TAMULONIS, POTTSVILLE, U.S.A.—I think any puppet show that is a failure, or at least a part of a show that fails, is just as important as a successful show. Our "Sleeping Beauty" was such a show. As a whole, the show was good, but the scene changes were by no means quick enough and we could have used another puppeteer. Prince Alex (me) was supposed to draw his sword in the final scene, and kill the evil witch Catabeaut. I had practised weeks for this particular scene, but Alex drew his sword all right, and ended up stabbing himself! Then I had to walk him off stage, right the string, and march him back on to the stage. He killed the witch, but the sword had slipped out of his hand and when he awakened the sleeping Aurora with his kiss, his sword was floating behind his back! Stabbing him for the second time!

CHRIS STEVENSON.—I work alone, although I have encouraged a few friends to buy Pelham Puppets, and I call myself "The Windmill Marionettes". With my fifteen Pelham Puppets I have done a few party shows and I am booked this year for a club Christmas party. I started on puppets two years ago, and of all my rapidly changing hobbies, this is the one which I most enjoy and am sure to stick with for a long time.

TONY SMITH.—I would like to tell you a little about my puppet group, we are called "The Gay Pete Marionettes," I am the leader, I write most of the scripts myself, we present a Pantomime every Christmas, this year we put on Alice in Wonderland for nine days. The puppets I have so far are, SM Witch, SS Ballet Girl, Goldilocks, Prince Charming, Teacher, Minstrel, Fairy, Steve Zodiac, Horse and Bengo. I have made two puppets a Wizard and Mermaid. All my puppets are Pelham's except the ones I made. My theatre has a name, "The Rainbow Star". Also every Summer we present a play, this summer I have decided that we will present David and the Dragon, my friend has the Baby Dragon puppet so everything should go to plan. Four boys and two girls make my puppet troupe complete. The girls make the costumes, the boys make the scenery, etc. They all give a hand in performing the puppets.

MICHAEL RITTER, EDMONTON, CANADA.—First of all I would like to inform my fellow pelpups who own the dragon of a fantastic find. As an extra reward for putting on a puppet show for one of my customers, I received an L.P. record concerning the dragon. Fortunately, all the features of the dragon narrating the record, match absolutely perfectly with the dragon marionette. It is called "All About Dragons". In it the Dragon narrates the whole album, except for one song, "Puff the Magic Dragon," and a short skit on side two, close to the end. The rest are educational "Dragon Facts" and three other short songs sung by the Dragon himself. It's a Disneyland record number DQ-1301. I can promise it is an excellent record to purchase if you own the Dragon, and your show will be at a loss without it.

REG CLARK.—Tommy and I still do shows on our own as we are members of a concert party. Every year the company puts on a pantomime. The producer intends to write a few puppet sequences into the next pantomime. In one of your back dated magazines you mentioned tape recordings you have made. Are they still being made,. if so could you send me a list of what is available.

I am sorry this idea was not a success, so it was abandoned.

CHRISTOPHER READING.—Here is a suggestion—have three magazines each year coming out in April, August and December. I feel, as I am sure many other members do, that it is a long wait between December and August, and those members who did not want three, could always just order the usual two issues of August and December.

The idea maybe good but the cost of subscription would have to go up and so would my blood pressure!

CAROLYN CANTELLO, ONTARIO, CANADA.—My sister, two brothers and myself have 14 puppets now. Daddy bought us the clown, witch and fairy when he was in England last summer. We cannot buy them in our city and have to go to Toronto for them. Daddy and Grandpa built us a portable stage and my Mother, sister and I put on a Christmas show. The admission was a toy for the Children's Aid Society and we collected 2 big boxes full. We put our show on 8 times including 4 times at school and once at a birthday party.

PETER ELLIS.—I have just got my new theatre. (It came the day after my show!) Actually it is marvellous, it is 6 ft. long and 7 ft. high. The Proscenium is 4 ft. by 3 ft. high. I have footlights (5 x 6 volt bulbs). These footlights are operated by two dimmers which are wired through a transformer to the main. I have one top light to light the puppets (15 watt bulb) a torch to light the puppet faces, and I'm getting some new backcloth lighting made. It consists of two 60 watt bulbs, in an aluminium container. I got the plans from Pelpup News No. 15. In the Variety Show the skeleton was the best act.

RICKY WALES.—We plan to have our Summer session in about a month. We plan to put posters up and I am going to convert my Bedroom into a Theatre. We will have leaflets printed to push through doors and these will be announcing that we will put on shows at children's parties. We have a new member to our club who is very keen and is very good with lighting. We have been asked to put a show on at school and we may be doing this soon. At Christmas I am going to plan to go to an Orphanage and do a show. I shall also bring some felt hand puppets to give them. I am going to glue these together and glue on the felt features.

D. THOMAS.—Please could you inform me the best and cheapest way of painting scenery, as I am the artist of the group. Also which is the best material to paint on for scenery.

There are new opaque water colour paints which are very suitable for painting scenery. They are ready mixed in plastic bottles. Use direct on to hardboard or sheets of card or paper such as the reverse side of wallpaper. For large sheets of cardboard ask your local furnishing store for old packing cases, such as those that protect divan beds, or modern mass produced furniture.

The following would all like to contact Pen Friends:—

CHRIS STEVENSON, 11 Windmill Road, Aldershot, Hants, would like a French pen friend interested in puppetry, aged 13-14.

SANDRA HOWAT, 89 Waterside Road, Kilwinning, Ayrshire, Scotland. A girl pen friend from New Zealand, Australia, Switzerland or Sweden, aged 10-11. Hobbies: tennis, swimming, drawing and reading.

KERRY GIBSON, 47 Oakley Road, Rushden, Northants, would like a pen friend from somewhere in the British Isles, aged 11. Hobbies: Puppetry, Stamp Collecting and Cycling.

TRUDI GODMAN, 18 Bromyard Avenue, Acton, London, W.3, England, would like an English speaking girl pen-friend from anywhere except England. Hobbies: swimming, postcard collecting and playing the recorder. Age 10-12.

HEIDI LUCKHURST, 17 Broadway, Lincoln, an English speaking pen friend from any part of the world except the British Isles, aged 8-11. Hobbies include reading and swimming.

LORRAE NEWSON, 4 Potters Field Road, Woodmancote, Cheltenham, Glos., would like a girl pen friend aged 12-13. Hobbies: Swimming, pop music, stamp collecting and fashion.

SANDRA ERNSTAGG, 56 Lewgars Avenue, Kingsbury Green, London, N.W.9. An English speaking pen friend from any part of the world aged 10-12. Hobbies: sport, athletics, music, collecting puppets and cooking.

ANN HOPKINS, 140 Nork Way, Banstead, Surrey, would like a pen friend from anywhere in the world except the British Isles, aged 10-12. Hobbies: stamp collecting, drawing and net-ball.

MARK TAYLOR, 2878 Cromwell Dr., Columbus, Ga. 31906, U.S.A., would like a pen friend from Germany. Hobbies: collecting post cards, matchboxes, stamps, coins and puppets.

KARIN MURRAY, 42 Alloway Drive, Harestanes, Kirkintilloch, would like a pen friend aged 9-10. Hobbies: riding drawing, reading and sewing.

PATRICIA MATHEWS, 5 Kenstella Road, Newlyn, Penzance, Cornwall, would like a girl pen friend from Japan, Switzerland or New Zealand. Age 11-13. Hobbies: swimming, reading and horse riding.

SUSAN SWORD, 297 Prestwick Road, South Oxhey, Watford, Herts, would like a boy pen friend from the British Isles, aged 13-14. Hobbies: swimming, tennis, photography and puppetry.

MISS GREEN, 107 Scotby Road, Carlisle, would like a pen friend in Scotland, aged 10-11, interested in puppets.

MARGARET WARD, Vine Cottage, West Street, Winterborne Stickland, Dorset. A pen friend from U.S.A. aged 14-16. Hobbies: swimming, reading, dancing and pop music.

MICHELLE DEMARCO, Berlin Cross Keys Road, Sickerville, N.J. 08081, U.S.A., would like a pen friend from anywhere in the world. Aged 12-13. Hobbies: nature study, stamp collecting, botany and dancing.

MARIA KURKOWSKI, 34 Burnside Road, Gorebridge, Midlothian, Scotland, would like a pen friend from the British Isles, age 9-11. Hobbies: interest in animals, puppetry, reading, stamp collecting.

ELIZABETH TURNER, 42 Pondfield Road, Colchester, Essex, would like a girl pen friend from Central America, aged 14-16. Hobbies: horse riding, puppetry, art and animals.

JENNIFER JACKSON, 4 Coniston Avenue, Redcar, Teesside, would like an English speaking pen friend aged 10-11. Hobbies: swimming, dancing, stamp collecting, reading and puppetry.

DAVID LINTIN, 31 Edinborough Walk, West Pinchbeck, Nr. Spalding, Lincs. A boy pen friend from any part of the world aged 13-14. Hobbies: puppetry, reading, dramatics and play writing.

GAENOR OWEN, Ashdene, 1503 High Road, Whetstone, London, N.20, would like a girl pen friend aged 12-13 from France, Australia, New Zealand or America. Hobbies: swimming, drawing, horse riding, tennis and puppets.

CYNTHIA BASCOM, Pataskala R.F.D., 3 Ohio, U.S.A. 43062, would like a girl pen friend from anywhere in the world except U.S.A. and Canada. Age 12-14. Hobbies: puppetry, music, art and animals.

ANNE HUDDLESTON, 6830 Elwynne Drive, Cincinnati, Ohio, 45236, U.S.A. A boy or girl pen friend speaking English aged 13-15. Hobbies: Reading, puppetry, dramatics, swimming and boating.

DIANA BROOK, 18 Glenavon Road, Prenton, Birkenhead, Cheshire, L43.ORE, would like an American or British pen friend aged 12-14. Hobbies: sailing, stamps, puppets, reading and animals.

LESLIE BAIRD, 1880, S.W. Wynwood, Portland, Oregon 97225, U.S.A., would like a pen friend aged 10-11. Hobbies horse riding, collecting feathers, riding a bicycle, keeping a diary.

ELAINE FURLONG, 211 Eastwood Road, Rayleigh, Essex. A pen friend from anywhere in the world including England, aged 14-16. Hobbies: Swimming, Collecting Stamps, Puppetry.

CAROLE BLACKWELL, 120 Ashford Avenue, Hayes, Middx. A pen-friend from Germany, Spain or Canada, who can speak and write English. Hobbies: Puppetry, pop-music, netball, gymnastics and other sports. Age 12-14.

The following would like to contact other Pelpups living in their area:—

RUSTY WORNOM, P.O. Box 82, Hampton, Virginia 23369, U.S.A.
LESLEY MAURICE, 3 St. Peter's Avenue, Knutsford, Cheshire.
ERIC DAVIES, 53 David Avenue, Hamilton 50, Ontario, Canada.
PETER HOLLANDS, 29 Moorland Avenue, Werrington, Stoke on Trent, Staffs.
STEPHEN MCFARLANE, 30 Warren Park, Lisburn, Co. Antrim, N. Ireland.
ANN BLAKE, 19 South Cliff Avenue, Eastbourne, Sussex.
CHRISTOPHER COCKILL, 33 Parkside Road, Meanwood, Leeds 6.
DEBORAH KLESENSKI, 729 54 Street, Brooklyn, N.Y. 11220.
GARY MEWIS, 38 Montgomery Road, Tunbridge Wells, Kent.
CELIA MINTY, 14 Larkfield Drive, Eskbank, Dalkeith, Midlothian.
YVONNE BARKER, 10 Hogarth Road, Elizabeth South, South Australia 5112.
DINAH-JANE WALTON, 9 Stephenson Terrace, Wylam, Northumberland.
CHRISTOPHER DICKS, 153 Bancroft Lane, Mansfield, Notts.
RICKY WALES, 49 Shean Court, Upper Richmond, Richmond, Surrey.
DOUG DAVIDSON, P.O. Box 917, Kirksville, Mo., U.S.A.
IAN MURRAY, 81 Highview Road, Ealing, London, W.13.

Tribute to Walter Wilkinson

(By courtesy of British Puppet & Model Theatre Guild)

The death of Walter Wilkinson has brought sorrow to those who knew him. He wrote eight "travel" books, the theme trudging round Britain with his truck load of Glove Puppets, these writings have been enthusiastically praised by J. B. Priestley and many other leading critics. The first book was the "Peepshow" written in 1927, his last book of the series "Puppets in Wales" was published in 1948. During the last war, he spent some time in the U.S.A. and wrote "Puppets through America". The first edition of the "Peepshow" he illustrated himself with little line drawings and there were photographs of himself and his puppets.

He was a puppet master of distinction. When he decided to go into the Punch and Judy business, he was determined to turn Punch out of his theatre. He broke what he called "the tyranny of Punch" and he made himself a new company of puppets, its star, John Barleycorn, his wife Martha, a small girl, a stupid looking boy, a pale faced curate, the Rev. Mr. Black who incidentally opened a Guild exhibition in April, 1928. Along with a few other characters they were clearly a company of which much might be expected.

On occasions, the Rev. Mr. Black had his frock coat covered by a toga when playing Cassius to John Barleycorn's Brutus. A touch of light relief would occur, quite unrehearsed, when Brutus interrupted a speech he was proclaiming to say to Cassius "Just a minute, old man, your cap is slipping" and he would adjust it for him and they would continue hammer and tongs. On one occasion the cap fell over the playboard into the audience, they both stopped looking over the edge and one said "that's awkward". No two shows of his would ever be quite alike. He was full of fun and inventiveness, his performances a delight to all ages.

He retired from giving shows some years ago and became more generally known as a writer.

WALDO LANCHESTER

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